

mp spiccato

f

p spiccato

f

pp

p

solo

espress.

decresc.

p

pizz.

mp

dim.

pp

Klavírní kvintet.

I.

Josef Suk, op. 8.
(1893/1915)

Allegro energico.

f

Allegro energico.

f

f sempre

f sempre

1

cresc. *sfz* *cresc.* *sfz* *cresc.* *sfz* *cresc.* *sfz* *p espress.*

cresc. *fp*

p espress. *p espress.*

p

p espress. *dim.* *mf* *dim.* *dim.* *mf*

mf

ffz *pp* *ffz* *pp* *ffz* *sfz* *fzpp*

8

ffz *sfz* *pp* *sfz* *tr*

6

f *f* *f* *f* *f* *f* *f* *f*

8

tr *sfz* *tr* *cresc.* *f* *marc.*

6

f *f* *f* *f* *f* *f* *f* *f*

Musical score for page 38, measures 1-16. The score is written for a piano and features a variety of musical notations including treble and bass staves, dynamic markings, and articulation.

Measures 1-4: Treble and bass staves. Dynamics include *cresc.* and *f*.

Measures 5-8: Treble and bass staves. Dynamics include *marc.*, *ff*, and *tr*.

Measures 9-12: Treble and bass staves. Dynamics include *ff* and *tr*.

Measures 13-16: Treble and bass staves. Dynamics include *ff* and *tr*.

Musical score for page 39, measures 1-16. The score is written for a piano and features a variety of musical notations including treble and bass staves, dynamic markings, and articulation.

Measures 1-4: Treble and bass staves. Dynamics include *pp*, *ten.*, *Solo*, *mf*, and *pp*.

Measures 5-8: Treble and bass staves. Dynamics include *pp*, *ten.*, *Solo*, *mf*, and *pp*.

Measures 9-12: Treble and bass staves. Dynamics include *pp*, *ten.*, *Solo*, *mf*, and *pp*.

Measures 13-16: Treble and bass staves. Dynamics include *pp*, *ten.*, *Solo*, *mf*, and *pp*.

First system of music, measures 1-8. It features a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and a piano. The key signature has one flat (B-flat). The time signature is common time (C). The string parts are marked with *f* (forte) and *arco*. The piano part is marked with *ff* (fortissimo) and *sfz* (sforzando). Measure 8 includes a first ending bracket.

Second system of music, measures 9-16. The string parts continue with triplets and are marked with *cresc.* (crescendo). The piano part features triplets and is marked with *f* and *sfz*. Measure 16 includes a first ending bracket.

Third system of music, measures 17-24. The string parts are marked with *ff* and *sfz*. The piano part is marked with *ff* and *sfz*. Measure 24 includes a first ending bracket.

Fourth system of music, measures 1-8. It features a string quartet and a piano. The key signature has one flat. The time signature is common time. The string parts are marked with *p sfz* (piano sforzando) and *cresc.* (crescendo). The piano part is marked with *p sfz* and *cresc.*. Measure 8 includes a first ending bracket.

Fifth system of music, measures 9-16. The string parts are marked with *f* and *sfz*. The piano part is marked with *pp, ma poco marcato* (pianissimo, but a little marked) and *fp* (fortissimo). Measure 16 includes a first ending bracket.

Sixth system of music, measures 17-24. The string parts are marked with *marc.* (marcato) and *pp* (pianissimo). The piano part is marked with *sfz* (sforzando) and *pp*. Measure 24 includes a first ending bracket.

III. Scherzo.

Presto.

Musical score for the first system of the Scherzo, measures 1-8. The tempo is marked **Presto.** The score is in 3/4 time and features a piano introduction with a forte (*f*) dynamic, followed by a piano (*p*) section with a marcato (*pizz.*) instruction. The tempo is marked **Presto.**

Musical score for the second system of the Scherzo, measures 9-16. The tempo is marked **Presto.** The score continues the piano section with a marcato (*pizz.*) instruction and a forte (*f*) dynamic.

Musical score for the third system of the Scherzo, measures 17-24. The tempo is marked **Presto.** The score features a piano section with a marcato (*pizz.*) instruction and a forte (*f*) dynamic.

Musical score for the fourth system of the Scherzo, measures 25-32. The tempo is marked **Presto.** The score features a piano section with a marcato (*pizz.*) instruction and a forte (*f*) dynamic.

Musical score for the fifth system of the Scherzo, measures 33-40. The tempo is marked **Presto.** The score features a piano section with a marcato (*pizz.*) instruction and a forte (*f*) dynamic.

Musical score for the sixth system of the Scherzo, measures 41-48. The tempo is marked **Presto.** The score features a piano section with a marcato (*pizz.*) instruction and a forte (*f*) dynamic.

a tempo
p grazioso e espress. poco
pizz.
arco
pizz.
a tempo
p
5
pizz.
cresc.
arco
p espress.
Solo
espress.
5
p
pizz.
cresc.
poco largamente
mf espress.
poco string.
al a tempo
mf
cresc.
mf
poco
cresc.
f
poco largamente
poco string.
al a tempo
cresc.
sf

p
più p dim.
p
molto p
pp
sempre dolce
dim.
sempre molto dim.
mp dolce
più p
pp
10
sempre pp e misterioso
sempre pp e misterioso
sempre pp e misterioso
sempre pp e misterioso
sempre ppp
8^{va} basso.....
sul G
perden
morendo
morendo
pp
morendo
pp
morendo
morendo
8.....

dolce ma poco espress.

perd. con sord. cresc. molto p ma espress. con sord. molto p ma espress. con sord. pp dolce

dim. cresc. espress. dim. mf cresc. dim. mf cresc. dim. poco cresc. dim. dolce

con sord. pp dolce pp dolce pp dolce

sul A pp dim. molto dim. pp

pp dim.

pp

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It features a complex arrangement of five staves. The first four staves represent the right hand, and the fifth staff represents the left hand. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). The piece concludes with a final chord and a 'poco rit.' (poco ritardando) marking.

33

dim.

dim.

dim.

sfz

dim.

sul A

p

dim.

dim.

dim.

pp

pp

pp

molto p, ma espress.

pp

poco espress.

poco

molto p, ma espress.

poco

H M U R 404

Musical score for page 32, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like *sfz*, *f*, and *molto cresc.*. The score includes a section marked *a tempo* and *ff molto espress.* with the instruction *sul G*.

H. M. U. B. 101.

Musical score for page 9, featuring multiple staves with complex notation, including triplets, slurs, and dynamic markings like *mp*, *mf*, and *f*. The score includes a section marked *poco a poco accel.* and *marc.*.

H. M. U. B. 101.

H. M. U. B. 101.

H. M. U. B. 401.

30

molto espress.

f sfz

espress.

fz

p

fz

p

fz

cresc.

ff

p

[illegible]

Musical score for "The Rose Tree" in G major, 3/4 time. The score is arranged for voice and piano. The vocal line is in the upper staves, and the piano accompaniment is in the lower staves. The key signature has one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. The lyrics are written below the vocal line. The score is marked with "p espress." and "cresc." indicating piano and crescendo. The score is numbered 101.

[illegible]

10 più animato

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

sfz sfz sfz sfz

10 più animato

sfz sfz sfz sfz

ff

meno f

meno f

The image displays a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and strings. The piano part is in the lower staves, and the string part is in the upper staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The piano introduction is marked 'meno f' and 'poco string.' The string melody is marked 'meno f' and 'molto cresc.' The score is presented in a single system with five staves.

poco string.

meno f

meno f

molto cresc.

Tempo I.

11

f *dim.* *p* *p*

Tempo I.

sfz *f* *p* *sfz*

poco più animato

sfz *mp* *ten.* *ten.* *sfz* *mf marc.* *arco* *pizz.* *mf*

sfz *poco più animato* *mf marc.* *tr*

sfz *p* *sfz*

12

pizz. *arco* *sfz* *mf* *mp marc.* *cresc.* *f marc.*

mf marc. *mp marc.* *cresc.* *f marc.* *mf*

mp *ten.* *ten.* *mf marc.* *tr*

12

mp cresc. *sfz*

4

molto *pp sub.* *poco espress.*

molto *pp sub.* *poco espress.*

molto *pp sub.* *pizz.* *molto* *pp*

p espress. *pp*

sul A

cresc. *cresc.* *cresc.* *cresc.* *arco*

8

cresc.

5

f *dim.* *p* *dolce*

f *pizz.* *dim.* *p* *pizz. dolce* *arco*

f *pizz.* *dim.* *p* *arco* *molto p*

5

f *3* *dim.* *p* *3* *espress.*

N. *N.* *N.* *N.*

H. M. U. B. 101.

dolce

espress.

dolce

pp

pp dim.

poco

pp

molto p poco espress.

pp

dolce ma espress.

molto p ma espress.

mp

cresc.

molto p ma espress.

mp

cresc.

poco cresc.

poco cresc.

dim.

f

f marc.

f marc. cresc.

f

13

ff

ten.

ten.

ten.

cresc.

ff

ff marc.

f sempre

cresc.

ff

ff marc. tantissimo

ff marc. tantissimo

ff

dim.

First system of music, measures 1-13. The score is in B-flat major (two flats) and 3/4 time. It features a piano introduction with a melody in the upper voices and a rhythmic accompaniment in the lower voices. The piano part has a steady eighth-note pattern. Dynamics include *p espress.* and *pp*.

14

Second system of music, measures 14-17. The piano part continues with the eighth-note pattern. The upper voices have a melodic line with some grace notes. Dynamics include *pp* and *cresc.*.

14

Third system of music, measures 18-21. This system includes trills in the upper voices. The piano part continues. Dynamics include *pp* and *cresc.*.

Fourth system of music, measures 22-25. The piano part continues. The upper voices have a melodic line. Dynamics include *p*, *cresc.*, *f*, and *marc.*.

Fifth system of music, measures 26-29. The piano part continues. The upper voices have a melodic line. Dynamics include *mp ma marcati* and *cresc.*.

First system of music, measures 1-4. The score is in B-flat major (two flats) and 3/4 time. It features a piano introduction with a melody in the upper voices and a rhythmic accompaniment in the lower voices. The piano part has a steady eighth-note pattern. Dynamics include *p* and *pp*.

Second system of music, measures 5-8. The piano part continues with the eighth-note pattern. The upper voices have a melodic line. Dynamics include *pizz.* and *p*.

Third system of music, measures 9-12. The piano part continues. The upper voices have a melodic line. Dynamics include *p*, *arco*, *p espress arco*, and *molto p*.

Musical score for page 26, measures 1-14. The score is for a string quartet and piano. Measures 1-4 are marked *p* (piano). Measures 5-8 are marked *pp* (pianissimo) for the piano and *p* for the strings. Measures 9-12 are marked *mp* (mezzo-piano) for the piano and *p* for the strings. Measures 13-14 are marked *f* (forte) for the piano and *ff* (fortissimo) for the strings. The piano part includes markings for *espr.* (espressivo), *dim.* (diminuendo), *pizz.* (pizzicato), *arco* (arco), *Solo*, and *espress.*.

Musical score for page 15, measures 15-16. The score is for a string quartet and piano. Measures 15-16 are marked *ff marc.* (fortissimo marcato) for the strings and *ff* (fortissimo) for the piano. The piano part includes markings for *marc.* (marcato), *tr.* (trill), and *sempre f marc.* (sempre fortissimo marcato).

16

cresc.

cresc.

cresc.

cresc.

17

sempre ff

sempre ff

mf

sempre ff

mf

17

sfz sempre ff e marc.

sfz

18

ff

sfz ff

ff

18

sfz

sfz

H. M. U. B. 101.

II.

Adagio (Religioso).

p

p

p

p

p

Adagio (Religioso).

p

p

p

p

p

fz

pp dolciss.

p

fz

pp dolciss.

p

fz

pp dolciss.

p

fz

pp dolciss.

mp

poco string.

cresc. sempre

cresc. sempre

cresc. sempre

cresc. sempre

poco string.

cresc. sempre

Largamente e pesante.

Largamente e pesante.

più pesante

più pesante

Musical score for "L'Espresso" by Giuseppe Verdi. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems, each containing four staves. The first system includes the vocal melody and piano accompaniment. The second system continues the vocal melody and piano accompaniment, with a section marked "19" and "sul A". The score includes various dynamics and markings, such as "dim.", "poco", "pochettino più", "pizz.", "mp", "mf", "poco cresc.", "arco", and "p". The score ends with a double bar line and a repeat sign.

a tempo (Tempo I)

p dolce

p dolce

p

pizz.

arco

a tempo (Tempo I)

p

20

poco largamente

poco

f

Solo

cresc.

f

20

poco largamente

poco

f

sfz

string. al a tempo

espress.

mp

pp

p dolce

cresc.

molto dim.

pp

string. al a tempo

p

pp

3

3

3

3

poco pesante poco string.

a tempo (sempre animato)

p

p

p

p

poco pesante poco string.

a tempo (sempre animato)

marc.

sfz

sfz

sfz

sfz

p

cresc.

cresc.

cresc.

cresc.

cresc.

8...

8...

25

marc.

f

marc.

f

marc.

f

marc.

f

sempre f

sempre f

sempre f

sempre f

25

f

sempre f

Musical score for page 20, measures 1-21. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes triplets and a crescendo. The vocal line has various dynamics and articulations.

22 *a tempo*

Musical score for page 20, measures 22-24. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a crescendo and a marcato section.

Musical score for page 21, measures 1-4. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a crescendo and a marcato section.

Musical score for page 21, measures 5-8. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a crescendo and a marcato section.

Musical score for page 21, measures 9-12. The score is in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part includes a crescendo and a marcato section.

First system of musical notation. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G major, with a key signature of one flat. The fifth staff is the piano accompaniment. The piano part features a series of chords in the right hand and a melodic line in the left hand. Dynamics include *pp* (pianissimo) and *pp marc.* (pianissimo marcato). The system ends with a double bar line.

Second system of musical notation. It consists of five staves. The vocal parts continue their melodic lines. The piano accompaniment features a more active melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *cresc.* (crescendo), *mp cresc.* (mezzo-piano crescendo), and *mf* (mezzo-forte). The system ends with a double bar line.

Third system of musical notation. It consists of five staves. The vocal parts continue their melodic lines. The piano accompaniment features a more active melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte), *sfz* (sforzando), and *ff* (fortissimo). The system ends with a double bar line.

Listesso tempo.

Musical score for measures 1-8. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand staff (Piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo marking is "Listesso tempo." The first staff (Violin I) has a dynamic marking of *f* and a pizzicato (*pizz.*) marking. The second staff (Violin II) has a dynamic marking of *f* and a pizzicato (*pizz.*) marking. The third staff (Viola) has a dynamic marking of *f* and a pizzicato (*pizz.*) marking. The fourth staff (Cello/Double Bass) has a dynamic marking of *f* and a pizzicato (*pizz.*) marking. The grand staff (Piano) has a dynamic marking of *mf* and a pizzicato (*pizz.*) marking.

Listesso tempo.

Musical score for measures 9-10. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand staff (Piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo marking is "Listesso tempo." The first staff (Violin I) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking. The second staff (Violin II) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking. The third staff (Viola) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking. The fourth staff (Cello/Double Bass) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking. The grand staff (Piano) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking.

Musical score for measures 11-12. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand staff (Piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo marking is "Listesso tempo." The first staff (Violin I) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking. The second staff (Violin II) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking. The third staff (Viola) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking. The fourth staff (Cello/Double Bass) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking. The grand staff (Piano) has a dynamic marking of *p* and a pizzicato (*pizz.*) marking.

Musical score for measures 13-14. The score is written for four staves (Violin I, Violin II, Viola, and Cello/Double Bass) and a grand staff (Piano). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo marking is "Listesso tempo." The first staff (Violin I) has a dynamic marking of *pp* and a pizzicato (*pizz.*) marking. The second staff (Violin II) has a dynamic marking of *pp* and a pizzicato (*pizz.*) marking. The third staff (Viola) has a dynamic marking of *pp* and a pizzicato (*pizz.*) marking. The fourth staff (Cello/Double Bass) has a dynamic marking of *pp* and a pizzicato (*pizz.*) marking. The grand staff (Piano) has a dynamic marking of *pp* and a pizzicato (*pizz.*) marking.

H. M. U. B. 101.

H. M. U. B. 101.

13

14

13

14

15

15

ff

p

cresc.

marc.

ff

p

ff

p

cresc.

marc.

ff

arco

p

cresc.

marc.

ff

p

marc.

f

p

cresc.

f

cresc.

ff

f

ten.

ten.

f

ten.

ten.

f

ten.

ten.

f

ten.

ten.

f

pesante

f

p

cresc.

molto

sfz

f

sfz

15

poco rit.

sfz

dim.

p

mf

dim.

sfz

dim.

p

mf

dim.

sfz

dim.

p

mf

dim.

pizz.

f

marc.

dim.

15

poco rit.

sfz

[illegible]

80

42

p ma poco marcato
pizz.

p *marcato* *arco* *pp*

p ma poco marcato *pp*

p marcato *pp*

42

pp poco marc.

8va basso.....

43

poco più pesante *accel.* - - - *poco*

sfz *rsfz* *meno f* *cresc. poco a poco*

sfz *rsfz* *meno f* *cresc. poco a poco*

sfz marc. *sfz* *rsfz* *sfz meno f* *cresc. poco a poco*

sfz marc. *rsfz* *sfz meno f* *cresc. poco a poco*

43

poco più pesante *accel.* - - - *poco* 8. - a - - - - *poco*

rsfz *mf* *cresc.*

marcato il basso

18 *a tempo*
pizz.
p

17

pizz.
p

espress.
p

arco
p

cresc.
molto p

16 *a tempo*
molto p ma espress.

17

Musical score for the first system of "The Swan" from "The Nutcracker". The score is written for Violin I, Violin II, Viola, and Cello/Double Bass. The key signature is B-flat major (two flats), and the time signature is 3/4. The first measure of each staff is marked with a forte *f* dynamic. The Violin I and II parts feature rapid sixteenth-note passages, with the Violin I part marked *arco* and *pp* (pianissimo). The Viola and Cello/Double Bass parts provide harmonic support with sustained notes and chords. The system concludes with a measure marked *molto p* (molto piano).

Violin I and Violoncello I score, measures 10-15. The score is in 3/4 time with a key signature of three flats. It features various musical notations including dynamics (pp, p, marcato), articulation (arco, pizz.), and tempo markings (rit.).

a tempo, ma più animato

arco
pp

arco
pp

pp

pp

a tempo, ma più animato

pp

19

fp pp

fp pp

fp pp

fp pp

19

fp pp

20

fp pp

fp pp

fp pp

fp pp

20

fp pp

cresc. sempre

sfz sempre f

f cresc. sempre

sfz sempre f

f cresc. sempre

sfz sempre f

39

cresc.

sfz mf

40

p

cresc. poco a poco

sempre cresc.

cresc. poco a poco

sempre cresc.

dim.

cresc. poco a poco

dim.

cresc. poco a poco

40

p

poco cresc.

mp

41

ffz p

ffz p

ffz p

ffz p

41

ffz p ma poco marcato

H. M. U. B. 101.

42

21

fp pp

22

fz f

sempre f

23

f sfz

sempre sfz

24

8.....24

sempre f

25

8.....25

36

dim. *mp*

36

dim. *pp* *p dolce*

dolce *più p* *espress.* *dolce* *dolce* *dolce*

37

accelerando - *poco* - *a* - *poco* -

pp *cresc.* *p subito*

37

pp poco espress. *accelerando* - *poco* - *a* - *poco* -

pp *cresc.* *p subito*

8va bassa

sempre dolciss.

gracioso
espress.

poco espress.

poco tranquillo
p espress.

Tempo I.

Tempo I.

Tempo I.

a tempo
poco a poco sosten.

pp scherzando. pizz.

poco dim. *sempre decresc.* *pp* *pizz.*

poco dim. *sempre decresc.* *pp* *pizz.*

poco dim. *sempre decresc.* *pp* *pizz.*

poco a poco sosten. *a tempo*

pp

pp

33

poco espress. arco

pp sempre *poco* *schierzando*

pp sempre *poco* *schierzando*

pp sempre *pizz.* *poco*

33

pp sempre *poco*

29

p sfz cresc. *f*

p sfz *cresc.* *f* *sfz pp ma poco marc.*

p sfz *cresc.* *f* *sfz*

cresc. *f* *sfz*

29

8 *p*

fp *fp* *sfz marc.* *pp*

pp *pp*

8 *pp*

sfz p

30

sfz pp *sfz pp* *f*

f *f*

30

sfz *sfz*

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first three staves are for a vocal melody, and the fourth staff is for a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a soprano or alto clef. The piano accompaniment features a bass line with a waltz-like rhythm and a treble line with chords and arpeggios. The lyrics 'The Rose Tree' are written below the first staff. The score is handwritten in ink on aged paper.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is arranged for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is in G major, 2/4 time, and consists of 32 measures. The vocal parts are written in four staves, and the piano accompaniment is written in two staves. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Moderato". The score is divided into two systems, each containing four vocal staves and two piano staves. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The score is written in a standard musical notation style, with notes, rests, and other musical symbols clearly visible. The piano accompaniment features a simple, rhythmic melody in the right hand and a more complex, arpeggiated pattern in the left hand. The vocal parts are written in a clear, legible font, with lyrics provided below each staff. The score is a high-quality reproduction of a musical manuscript, suitable for use in a rehearsal or performance.

32 *poco animato*

cresc. **ff** *marcatiss.*

cresc. **ff** *marcatiss.*

molto **ff** *marcatiss.*

molto **ff** *marcatiss.*

32 *poco animato*

cresc. molto **ff** *marcatiss.*

[illegible]

musical score for "L'Espresso" by Franz Schubert, Op. 18, No. 14. The score is in 2/4 time, key of B-flat major, and consists of 16 measures. It features a piano accompaniment and a vocal line. The piano part has a "marcatissimo" marking. The vocal line has a "p" marking.

a tempo non troppo presto

a tempo non troppo presto

ff *mp* *mp marc.* *mp*

ff *pizz.* *p* *mf marc.* *p*

ff *p marcato* *p* *sfz* *sfz*

30

30

p *cresc.* *sfz* *mp marc.* *pizz.*

30

mp marcato *cresc. molto* *sfz* *ff* *p*

30

[illegible]

31

31

53

ffz *p* *pp* *sfz* *tr* *pp* *sfz* *tr* *sfz* *tr*

33

[illegible]

33

The image displays a musical score for the song "The Rose Tree". It is arranged for four parts: Soprano, Alto, Tenor, and Bass, with a Piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 32 through 36. The second system contains measures 37 through 41. The Soprano and Alto parts have lyrics written below the notes. The Piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The score is marked with a "34" at the beginning of the second system, indicating the start of the second system of music.

34

34

Measures 28-34. The score features a piano (p) melody in the upper staves and a bass line in the lower staves. Dynamics include *p*, *f*, *mp*, and *decresc.*

Measures 35-41. The score continues with a piano (p) melody and a bass line. Dynamics include *espress.* and *p*.

Measures 42-48. The score features a piano (p) melody and a bass line. Dynamics include *pizz.*, *mp*, *dim.*, and *pp*.

Measures 28-34. The score features a piano (p) melody in the upper staves and a bass line in the lower staves. Dynamics include *fz*, *p ma poco marcato*, *ten.*, and *cresc.*

Measures 35-41. The score continues with a piano (p) melody and a bass line. Dynamics include *f sempre*, *sffz*, *marc.*, and *f sempre*.

Measures 42-48. The score features a piano (p) melody and a bass line. Dynamics include *poco sostenuto*, *cresc.*, and *poco sostenuto*.

26

First system (measures 26-27): Four staves. Treble and bass staves have melodic lines with accents and slurs. The two inner staves (likely piano accompaniment) have a rhythmic pattern of eighth notes. Dynamics include *fp* (fortissimo piano) and *p* (piano).

Second system (measures 1-2): Treble and bass staves continue the melodic lines. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *fp* and *p*.

Third system (measures 27-28): Four staves. Treble and bass staves have melodic lines with accents and slurs. The two inner staves have a rhythmic pattern of eighth notes. Dynamics include *cresc.* (crescendo), *ff* (fortissimo), *pespress.* (pessissimo), and *ten.* (tension).

Fourth system (measures 3-4): Treble and bass staves continue the melodic lines. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *cresc.*, *ff*, *pespress.*, and *ten.*.

Fifth system (measures 28-29): Four staves. Treble and bass staves have melodic lines with accents and slurs. The two inner staves have a rhythmic pattern of eighth notes. Dynamics include *ff* and *p*.

Sixth system (measures 5-6): Treble and bass staves continue the melodic lines. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *ff* and *p*.

Seventh system (measures 29-30): Four staves. Treble and bass staves have melodic lines with accents and slurs. The two inner staves have a rhythmic pattern of eighth notes. Dynamics include *pp* (pianissimo), *cresc.* (crescendo), *mp* (mezzo-piano), *marc.* (marcato), and *cresc.*.

Eighth system (measures 7-8): Treble and bass staves continue the melodic lines. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *pp*, *cresc.*, *mp*, *marc.*, and *cresc.*.

Ninth system (measures 30-31): Four staves. Treble and bass staves have melodic lines with accents and slurs. The two inner staves have a rhythmic pattern of eighth notes. Dynamics include *mf* (mezzo-forte), *mp cresc.* (mezzo-piano crescendo), *f* (forte), and *ff* (fortissimo).

Tenth system (measures 9-10): Treble and bass staves continue the melodic lines. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *mf*, *mp cresc.*, *f*, and *ff*.

Eleventh system (measures 31-32): Four staves. Treble and bass staves have melodic lines with accents and slurs. The two inner staves have a rhythmic pattern of eighth notes. Dynamics include *sfz* (sforzando), *ff* (fortissimo), and *ffz* (fortississimo).

Twelfth system (measures 11-12): Treble and bass staves continue the melodic lines. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *sfz*, *ff*, and *ffz*.

IV. Finale.

Allegro con fuoco.

Allegro con fuoco.

un poco più animato

un poco più animato

23

pp poco scherzando

pp dolce, ma espress.

23

ten.

molto p espress.

poco a poco stringendo

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco stringendo

poco

poco a poco cresc.

pp

pp pizz.

marc.

pp

1

pp

8va basso.....

poco cresc.

pizz.

cresc. arco

poco cresc.

cresc.

pizz. marc.

cresc.

poco cresc.

poco cresc.

poco cresc.

cresc.

8.....

58

mf *cresc.* *ff* *sf*

mf *cresc.* *ff* *sf*

arco *mf* *ff* *sf*

cresc. *ff*

8va basso.....

a tempo

ff pesante

ff pesante

ff pesante *ff*

pesante *a tempo*

ff

3

sf *sf* *sf* *sf*

sf

3

marc.

67

dim. poco

dim. poco

pizz. *dim. poco*

dim. poco

pizz. *dim. poco*

sfz *sfz* *dim.*

marcato

22

mp

mf marcato *arco*

mf marcato *arco*

mp *mp marcato*

22

mp *mp* *p*

largamente *a tempo, ma un poco più tranquillo*

pp dolce, ma poco espress.

cresc. *fz* *pp*

a tempo, ma un poco più tranquillo

largamente *pp*

H. M. U. B. 101.

H. M. U. B. 101.

[illegible][illegible]

H. M. U. B. 101.

H. M. U. B. 401.

rit. a tempo 9

espress. dolce espress.

sfp dolce sfp dolce sfp dolce

rit. a tempo 9

sfz sfz

10 poco

dolce p espress.

p dolce dim. pp p sfz

p dolce dim. pp p sfz

p dolce dim. pp p sfz

10

dim. pp p espress. sfz

dolce espress. dolce

dolce dolce

dolce

11

pp cresc. cresc. cresc.

pp poco espress. pp 3 3 3 3 3 3

12

p subito cresc. sfz mf molto espress.

p subito cresc. sfz mf molto espress.

p subito cresc. sfz mp

12

p subito cresc. sfz mf molto espress.

13

p subito cresc. sfz mf molto espress.

3 3 3 3 3 3

poco cresc. poco cresc. cresc.

3 3 3 3 3 3

marc.

H. M. U. B. 101.

Musical score for the first system of "L'Espresso" by Franz Liszt. The score is written for a single melodic line in G major, 2/4 time. It consists of measures 37 through 46. The tempo is marked "a tempo". The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various articulations such as accents, slurs, and fingerings. The key signature has one sharp (F#). The time signature is 2/4. The score is in Italian, with performance instructions like "più dolce", "espress.", "acceler. poco a poco", "cresc.", "p sub.", "sempre cresc.", "cresc. sempre", "p ma poco marc.", "f marc.", "p sub.", "f sfz", "a tempo", "sfz", "poco più meno f pesante acceler. poco a poco", "ff", "scherzando", "poco stringendo", "f molto animato", "cresc.", "ff", "sfz", and "sfz".

Housle I. Klayírní kvintet.

I.

Josef Suk, op. 8.
(1893/1915)

Allegro energico.

[illegible]

a tempo

rit.

molto dim.

P grazioso e espress. poco

più

sul A

Viola

poco largamente

poco string.

dolce al a tempo

mf espress.

pp

dim.

pp

poco rit.

espress.

mf

dim.

p dolce

mp

poco a poco accel.

mf

cresc.

sempre

Più animato.

cresc.

f

sempre f

sempre più f

Molto animato e

ff

marcatissimo.

secco

ff sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

10

6

più animato

poco string.

Tempo I.

f

p

11

mp marc.

p

cresc.

31

ff poco a poco animando

32

poco sost.

a tempo

pp scherzando

33

poco cresc.

più

34

poco espress.

pp sempre dolcissimo

poco scherz.

35

sempre dolciss.

pp

poco tranquillo

P espress.

36

dim.

II.

24

f sfz *sfz*

25 $\frac{4}{4}$ *ff* *cresc.*

26 *fp*

27 *cresc.* *ff*

28 *fz* *p ma poco marc.* *cresc.*

29 *f* *sfz* *sfz*

30 *ffp* *mp* *p* *a tempo non troppo presto* *cresc.* *sfz*

[illegible]

poco largam. *poco string. al a tempo*

f *mp* *espress.* *pp*

pp *pp* *pp*

poco rit. *22 a tempo*

espress. *mf* *dim.* *dolce* *mp*

poco acceler.

mf *sempre cresc.*

Più animato.

f *sempre più f*

sfz *ff*

Più animato. *secco* *24 sul G*

poco stringendo *sfz* *sfz* *sfz* *ff*

a tempo (sempre animato)

poco string. *p* *cresc.*

25 *f marc.*

sempre f *cresc. sempre* *poco string.*

Largamente e pesante.

ff *più pesante* *sfz* *sfz* *sfz*

16 *p* *cresc. poco a poco*

17 *ffz* *p* *p ma poco marc.*

18 *f marc.* *19 p subito f sfz*

20 *rsfz poco più pesante acceler. poco a poco meno f cresc.*

a tempo

rsfz ff

21 *ff* *dim. poco*

22 *largamente a tempo, ma un II. poco più tranquillo*

mp *9 10 11*

23 *pp poco scherzando*

ten. 4

poco stringendo *un poco più animato* *6*

poco a poco cresc. *fz*

7 *meno f*
ff
8 *ff sfz appassionato sfz*
9 *rit. II. sfz espress. dolce*
10 *espress. dolce*
11 *p espress. dolce espress.*
12 *p sub. fz mf*
13 *molto espress. cresc.*
14 *sempre cresc. sfz f*
15 *cresc. sempre sfz sempre f*

II.

Adagio. (Religioso.)

p
p
p
fz
pp dolciss.
p
p
sfz mf f ff espress. pp
p
p
restez
dolce
pp molto p ma espress. mp cresc. molto
molto pp sub. poco espress. cresc.
5 dolce
f dim. p
f sfz molto espress.
pp

p espress. cresc. *f* *mp sub. cresc.* *poco*
Appassionato.
a poco acceler. cresc. sempre *ff* *fz* *f*
mf *sfz* *mf* *sfz* *f molto cresc.*
a tempo *ff molto espress.*
dim. *p* *dim.*
dolciss. poco espress. *pp* *poco*
poco espress. *cresc.* *dim.* *cresc. espress.* *dim.* *pp*
con sord. *pp dolce* *p* *sempre pp e misterioso*
sul G *morendo*

IV. Finale.

Allegro con fuoco.

Allegro con fuoco.
f sfz *rit.* *ffz*
pp *poco cresc.*
cresc. *mf* *cresc.*
ff *ff pesante*
a tempo *ff*
sul G *trun* *sul G* *trun*
ff *meno f*
p *sfz* *p* *sfz meno f*
restez *p* *sfz* *f* *mf*
sfz *sfz* *mf marc.*

Musical score for Housle I, measures 29-35. The score is written for a single staff in G major (one sharp) and 4/4 time. It features various dynamics including *psfz cresc.*, *f*, *fp*, *marc.*, *sfz*, *pp*, *sfz pp*, *cresc.*, *ff*, *p*, and *ffz*. Measures 29-30 show a melodic line with a crescendo. Measures 31-32 feature a series of chords and a melodic line. Measures 33-34 show a melodic line with a crescendo. Measure 35 is a whole note chord.

III. Scherzo.

Presto.

Musical score for III. Scherzo, measures 1-18. The score is written for a single staff in G major (one sharp) and 4/4 time. It features various dynamics including *f*, *p*, *psfz cresc.*, *f*, *fp*, *marc.*, *sfz*, *pp*, *sfz pp*, *cresc.*, *ff*, *marc.*, *ffz*, *p*, *f*, *mp spiccato*, and *p*. Measures 1-2 show a melodic line with a crescendo. Measures 3-4 feature a series of chords and a melodic line. Measures 5-6 show a melodic line with a crescendo. Measures 7-8 feature a series of chords and a melodic line. Measures 9-10 show a melodic line with a crescendo. Measures 11-12 feature a series of chords and a melodic line. Measures 13-14 show a melodic line with a crescendo. Measures 15-16 feature a series of chords and a melodic line. Measures 17-18 show a melodic line with a crescendo.

Housle I.

II. 19 20 21 8 *ff* *sfz*

Listesso tempo. *pizz.*

6 Viola *pizz.* *arco* *pp scherzando* *pp*

10 5 Viola *pizz.* *arco* *pp*

12 *pp* *pizz.* *p*

13 *arco* *mf marc.* *cresc.* *sfz* *p*

14 *cresc.* *marc.* *ff* *p* *cresc.* *ff* *f*

15 *ten.* *ten.* *sfz* *dim.*

16 *poco rit.* *a tempo* *pizz.* *p*

17 *arco* *pp* *pizz.* *p*

18 *arco* *pp* *pizz.* *rit.*

Housle I.

a tempo, ma più animato *arco* *pp* *fp* *pp*

19 *fp* *pp*

20 *fp* *pp*

21 *fp* *pp*

22 *sfz* *f* *sfz* *f*

23 *sfz* *f* *sfz* *f*

24 *ff* *f*

25 *ffz* *ff* *ff* *Tempo I.*

26 *mf* *cresc.* *ff*

27 *f* *ff*

28 *pizz.* *arco* *p*

42 *pizz.* *p* *marc.* *arco* *pp* *f marc.*

43 *sfz* *poco più pesante* *acceler. poco a poco* *meno f* *cresc. poco a poco*

44 *a tempo* *ff* *marc.*

45 *ff*

46 *poco stringendo* *molto animato* *f* *cresc.* *ff* *sfz*

Housle II.

I.

Josef Suk, op. 8.
(1893/1915)

Allegro energico.

f *espress.* *Viola* *p* *cresc.* *sfz* *1* *2* *3* *1* *2* *1* *pp* *dim.* *p espress.* *mf* *pp* *cresc.* *f* *ff* *cresc.* *ff* *sfz* *4* *3* *p* *rit.* *a tempo* *f* *sfz* *molto dim.* *p grazioso e espr. poco* *5* *3* *più*

poco largamente poco string. al a tempo

1 6

mf *mp* *pp* *pp*

7

pp *pp*

8

pp *mf* *dim. p* *dolce*

poco a poco acceler.

mp *mf* *sempre cresc.*

1

f marc. *sempre f*

sempre più f *sfz*

9

sfz *poco string.* *molto*

animato e marcatiss. secco

10

ff sfz *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *poco string.*

Tempo I.

11

poco più animato ten. ten.

12

sfz mf marc. *f marc.* *mp* *cresc.*

poco sost. a tempo pizz.

1 1 1

pp

33 arco

pp sempre poco

34

pp sempre dolcissimo ma poco espress.

35

grazioso

poco tranquillo espress.

36

p *dim.*

dolce

37

p *sfz* *pp*

acceler. *poco* *a* *poco*

cresc. *p sub.*

38 a tempo

mf molto espr. *cresc.* *sempre cresc.*

39

sfz *f* *cresc. sempre*

40

sempre f *sfz* *p* *cresc. poco a poco*

41

sempre cresc. *ff* *p*

24 *f sfz* *f*

25 *cresc.* *ff*

26 *fp*

27 *ten.* *ff* *p espr.* *ff* *p*

28 *fz* *p* *cresc.*

29 *marc.* *sempre f* *sfz* *sfz*

a tempo non troppo presto

30 *mp* *marc.* *p* *cresc.*

31 *sfz* *mp* *mp marc.* *p*

32 *poco a poco animando* *cresc.* *ff marcatisimo* *ff*

2 *ff* 1 *ff* 1 *ff* *poco dim.* *sempre decresc.*

13 *ten.* *ff* *ten.* *ff*

1 *espress.* *p*

14 *pp* *cresc.* *p* *cresc.*

15 *ff*

16 *marc.* *marc.*

17 *cresc.* *sempre ff*

mf

18 *sfz* *ff*

pochettino più tranq. 4 1. *mp* 5 6 7 *mp dim.*

a tempo (Tempo I) *p dolce*

20 *poco largamente* *poco* *f*

string. al a tempo

21 *p dolce* *pp* *pp*

22 *mf* *dim. p dolce* *mp* *cresc.* *poco a poco acceler.* *mf*

23 *sempre cresc.* *f marc.* *sempre più f*

24 *Più animato.* *secco* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100* *101* *102* *103* *104* *105* *106* *107* *108* *109* *110* *111* *112* *113* *114* *115* *116* *117* *118* *119* *120* *121* *122* *123* *124* *125* *126* *127* *128* *129* *130* *131* *132* *133* *134* *135* *136* *137* *138* *139* *140* *141* *142* *143* *144* *145* *146* *147* *148* *149* *150* *151* *152* *153* *154* *155* *156* *157* *158* *159* *160* *161* *162* *163* *164* *165* *166* *167* *168* *169* *170* *171* *172* *173* *174* *175* *176* *177* *178* *179* *180* *181* *182* *183* *184* *185* *186* *187* *188* *189* *190* *191* *192* *193* *194* *195* *196* *197* *198* *199* *200* *201* *202* *203* *204* *205* *206* *207* *208* *209* *210* *211* *212* *213* *214* *215* *216* *217* *218* *219* *220* *221* *222* *223* *224* *225* *226* *227* *228* *229* *230* *231* *232* *233* *234* *235* *236* *237* *238* *239* *240* *241* *242* *243* *244* *245* *246* *247* *248* *249* *250* *251* *252* *253* *254* *255* *256* *257* *258* *259* *260* *261* *262* *263* *264* *265* *266* *267* *268* *269* *270* *271* *272* *273* *274* *275* *276* *277* *278* *279* *280* *281* *282* *283* *284* *285* *286* *287* *288* *289* *290* *291* *292* *293* *294* *295* *296* *297* *298* *299* *300* *301* *302* *303* *304* *305* *306* *307* *308* *309* *310* *311* *312* *313* *314* *315* *316* *317* *318* *319* *320* *321* *322* *323* *324* *325* *326* *327* *328* *329* *330* *331* *332* *333* *334* *335* *336* *337* *338* *339* *340* *341* *342* *343* *344* *345* *346* *347* *348* *349* *350* *351* *352* *353* *354* *355* *356* *357* *358* *359* *360* *361* *362* *363* *364* *365* *366* *367* *368* *369* *370* *371* *372* *373* *374* *375* *376* *377* *378* *379* *380* *381* *382* *383* *384* *385* *386* *387* *388* *389* *390* *391* *392* *393* *394* *395* *396* *397* *398* *399* *400* *401* *402* *403* *404* *405* *406* *407* *408* *409* *410* *411* *412* *413* *414* *415* *416* *417* *418* *419* *420* *421* *422* *423* *424* *425* *426* *427* *428* *429* *430* *431* *432* *433* *434* *435* *436* *437* *438* *439* *440* *441* *442* *443* *444* *445* *446* *447* *448* *449* *450* *451* *452* *453* *454* *455* *456* *457* *458* *459* *460* *461* *462* *463* *464* *465* *466* *467* *468* *469* *470* *471* *472* *473* *474* *475* *476* *477* *478* *479* *480* *481* *482* *483* *484* *485* *486* *487* *488* *489* *490* *491* *492* *493* *494* *495* *496* *497* *498* *499* *500* *501* *502* *503* *504* *505* *506* *507* *508* *509* *510* *511* *512* *513* *514* *515* *516* *517* *518* *519* *520* *521* *522* *523* *524* *525* *526* *527* *528* *529* *530* *531* *532* *533* *534* *535* *536* *537* *538* *539* *540* *541* *542* *543* *544* *545* *546* *547* *548* *549* *550* *551* *552* *553* *554* *555* *556* *557* *558* *559* *560* *561* *562* *563* *564* *565* *566* *567* *568* *569* *570* *571* *572* *573* *574* *575* *576* *577* *578* *579* *580* *581* *582* *583* *584* *585* *586* *587* *588* *589* *590* *591* *592* *593* *594* *595* *596* *597* *598* *599* *600* *601* *602* *603* *604* *605* *606* *607* *608* *609* *610* *611* *612* *613* *614* *615* *616* *617* *618* *619* *620* *621* *622* *623* *624* *625* *626* *627* *628* *629* *630* *631* *632* *633* *634* *635* *636* *637* *638* *639* *640* *641* *642* *643* *644* *645* *646* *647* *648* *649* *650* *651* *652* *653* *654* *655* *656* *657* *658* *659* *660* *661* *662* *663* *664* *665* *666* *667* *668* *669* *670* *671* *672* *673* *674* *675* *676* *677* *678* *679* *680* *681* *682* *683* *684* *685* *686* *687* *688* *689* *690* *691* *692* *693* *694* *695* *696* *697* *698* *699* *700* *701* *702* *703* *704* *705* *706* *707* *708* *709* *710* *711* *712* *713* *714* *715* *716* *717* *718* *719* *720* *721* *722* *723* *724* *725* *726* *727* *728* *729* *730* *731* *732* *733* *734* *735* *736* *737* *738* *739* *740* *741* *742* *743* *744* *745* *746* *747* *748* *749* *750* *751* *752* *753* *754* *755* *756* *757* *758* *759* *760* *761* *762* *763* *764* *765* *766* *767* *768* *769* *770* *771* *772* *773* *774* *775* *776* *777* *778* *779* *780* *781* *782* *783* *784* *785* *786* *787* *788* *789* *790* *791* *792* *793* *794* *795* *796* *797* *798* *799* *800* *801* *802* *803* *804* *805* *806* *807* *808* *809* *810* *811* *812* *813* *814* *815* *816* *817* *818* *819* *820* *821* *822* *823* *824* *825* *826* *827* *828* *829* *830* *831* *832* *833* *834* *835* *836* *837* *838* *839* *840* *841* *842* *843* *844* *845* *846* *847* *848* *849* *850* *851* *852* *853* *854* *855* *856* *857* *858* *859* *860* *861* *862* *863* *864* *865* *866* *867* *868* *869* *870* *871* *872* *873* *874* *875* *876* *877* *878* *879* *880* *881* *882* *883* *884* *885* *886* *887* *888* *889* *890* *891* *892* *893* *894* *895* *896* *897* *898* *899* *900* *901* *902* *903* *904* *905* *906* *907* *908* *909* *910* *911* *912* *913* *914* *915* *916* *917* *918* *919* *920* *921* *922* *923* *924* *925* *926* *927* *928* *929* *930* *931* *932* *933* *934* *935* *936* *937* *938* *939* *940* *941* *942* *943* *944* *945* *946* *947* *948* *949* *950* *951* *952* *953* *954* *955* *956* *957* *958* *959* *960* *961* *962* *963* *964* *965* *966* *967* *968* *969* *970* *971* *972* *973* *974* *975* *976* *977* *978* *979* *980* *981* *982* *983* *984* *985* *986* *987* *988* *989* *990* *991* *992* *993* *994* *995* *996* *997* *998* *999* *1000*

16 *p* *poco a poco cresc.*

17 *sempre* *ff* *p*

18 *p* *ma poco marc.* *pp*

19 *f marc.* *p sub.* *sfz*

20 *poco più pesante* *acceler. poco a poco* *meno f cresc. poco a poco*

21 *ff* *dim. poco*

22 *mf marc.* *6*

23 *largamente a tempo, ma un poco più tranquillo* *pp dolce, ma poco espress.* *molto p espress.* *poco stringendo* *poco a poco cresc.* *un poco più animato*

f *mf* *marc.* *sfz* *f* *mf*
ff *meno f*
sfz *ff* *sfz appassionato*
espress. *sfz* *mf*
rit. *a tempo* *9* *dolce* *cresc.* *sfz p*
dolce *dim.* *10* *1* *p* *pp* *sfz p*
dolce
11 *pp* *cresc.* *12* *p sub.*
13 *cresc.* *sf* *mf molto espress.*
14 *cresc.* *sempre cresc.* *f*
15 *cresc. sempre* *sfz sempre f*

II.

Adagio. (Religioso.)

p *p* *p* *fz* *pp dolciss.*
f *ff* *espress.* *pp*
2 *pizz.* *p*
3 *arco* *espress.* *dim.*
4 *molto p ma espress.* *mp* *cresc.* *molto pp sub.* *poco espress.* *cresc.*
5 *dolce* *espress.* *fz*
6 *pp* *p* *espress.* *f* *mp sub.* *cresc.* *poco a*
cresc. sempre *Appassionato.* *poco acceler.* *ff* *fz* *f*
mf *sfz* *f più cresc.* *sfz* *f molto cresc.* *r sfz* *f*
a tempo *sul G* *ff molto espress.* *dim.* *p* *dim.*

poco espress. **9** *perd. con sord.*

pp *poco* *dolciss.* *molto p ma espr.*

mf *dim.* *pp*

pp dolce *più p dim.*

10 *sempre pp e misterioso* *morendo* *pp*

III. Scherzo.

Presto.

f *< fz* *p*

sfp

p *cresc.*

f *pp ma poco marc.*

pp

IV. Finale.

Allegro con fuoco.

1 *s fz* **2** *s fz* *f* *rit.* *ffz*

a tempo **6** Viola *pp*

1 *pizz.* *marc.* *pizz.* *poco cresc.* *arco* *cresc.*

mf *cresc.*

2 *ff* *ff pesante* *ff* *a tempo*

3 *ff* *sul G* *trm*

trm *ff*

trm **4** *meno f*

5 *p* *s fz* *p* *s fz meno f*

6 *p* *s fz* *p* *s fz*

Housle II.

29

p sfz cresc. f sfz pp ma poco marc.

30

f marc. ff

31

cresc. marc. ff

32

ff pp

33

34

11 35 8

9 10 11 12

I. p p

Cello pp

13 14 15 16

mf mf f ff

tr

sfz ff ff

1

Housle II.

3 *f* *cresc.*

4 *ff* *marc.*

5 *ff* *pp*

6 *f* *f*

7 *p* *11* *Cello* *12* *pp*

13 *cresc.* *14* *15* *16* *mf* *8* *f* *ff*

trill *sfz* *ff* *ff* *1* *2/4*

Listesso tempo.

4 *pizz.* *f* *pizz.* *1* *6* *Viola* *9* *pizz.* *p*

arco *pp scherzando* *10* *5*

Viola. 11 pizz. arco *p* *pp* *pp*

12 arco *mf marc.* *cresc.*

13 *sffz* *p* *cresc.* *marc.* *ff* 14 *p*

15 *ff* *f* *ten.* *ten.* *sffz*

16 *a tempo* pizz. *p* *dim.* *p* *mf* *dim.*

17 arco *pp* pizz. 18 *pp* *rit.*

19 *a tempo, ma più animato* arco *pp* *fp* *pp*

20 *fp* *pp*

21 *fp* *pp*

22 *fz* *f* *fz* *f*

23 *sffz* *f* *sffz* *f* *sffz*

24 *f* *ff* *f*

25 *ffz* *ff* *1*

Tempo I. *sffz marc.* *p* *cresc.*

26 *mf* *cresc.* *ff*

27 *f*

28 *ff* *fp* *sffz* *p*

1

42 *p ma poco marc.* *pp* *sfz marc.*

43 *p subito* *f* *sfz marc.*

poco più pesante accel. poco a poco *a tempo*
sfz *sfz* *sfz meno f poco a poco cresc.* *ff marc.*

44

45 *ff*

46 *poco string.*

molto animato
f *cresc.* *sfz* *sfz*

Viola.

Klavírní kvintet.

I.

Josef Suk, op. 8.
(1893/1915)

Allegro energico.

f *f sempre*

cresc. *1* *1* *p espress.*

Solo *2* *dim.* *pp* *mf*

Solo *pp* *mf* *pp*

pp

cresc. *f* *ff* *f*

cresc. *3* *ff*

1 *4* *Solo* *espress.*

più p *cresc.*

f *rit.* *a tempo* *molto dim.* *pp* *pp grazioso e espress. poco*

Viola.

Violoncello

Op. 10, No. 5

Niccolò Paganini

3/4

B-flat major

1 2 3 4 5 6 7 8 9 10 11 12

più

espress.

poco largamente

poco string. al a tempo

dim.

pp

cresc. mf

poco a poco accel.

sempre cresc.

f marc.

sempre più f

poco string.

Molto animato e marcatiss.

più animato poco string.

Tempo I

pizz.

arco poco più animato

cresc.

f marc.

34

pp *sempre dolcissimo ma poco espress.*

35

pp *pp sempre*

36

espress. *dim.* *poco* *p* *sfz*

37

accel. poco a poco *dolce* *pp*

38

a tempo *sfz mp* *poco cresc.* *p subito*

39

f cresc. sempre *sfz sempre f*

40

dim. *p* *cresc. poco a poco*

41

ff *p*

27 *p* *cresc.* *ff*
 28 *p espr.* *ff* *p*
 29 *marc.* *f sempre sfz* *sfz*
 30 *p* *marc.*
 31 *sfz mp marc.* *marc.*
 32 *poco a poco animato* *ff marcatissimo*
 1 *ff marc.* 2 *ff* 1 *ff*
poco dim. *sempre decresc.* *poco sost. a tempo* *pizz.*
 33 *scherzando* *arco* *pp sempre* *poco*
piu

13 *f* *cresc.* *ff* *trun*
 14 *marcatissimo* *ff* *p espress.* 2
 15 *pp* *cresc.* *ff marc.* *trun* *trun* *trun*
 16 *marc.* 1
 17 *sempre ff* *mf*
 18 *sfz ff* *dim.* *dim.* *mp dim.* 19
a tempo (Tempo I) *p*

20 Solo *poco largamente*
cresc. f
poco string. al
à tempo molto dim.
cresc. pp pp
 21 *pp pp*
 22 *cresc. mf dim. p mp*
poco a poco accel.
mf sempre cresc.
 Più animato.
f marc. più f sfz
 23 *sempre più f sfz ff*
poco string.
 Più animato.
sfz secco sfz ff
poco pesante poco string. a tempo (sempre animato)
 1 2 *p*
 25 *marc. f cresc.*
poco string.
sempre f cresc. sempre
 Largamente e pesante.
ff più pesante sfz sfz

17 *ffz p*
p ma poco marc.
 18 *pp f marc.*
 19 *p subito f*
 20 *poco più pesante accel.*
sfz sfz sfz meno f cresc. poco a poco sfz a tempo
 21 *ff ff*
 22 *pizz. dim. poco mp*
arco largamente a tempo, ma un poco tranquillo
mf marc. 4 4 11 Viol. I. 23 mp pp dolce,
ma espress. poco a poco string. un poco più animato
poco cresc. fz sfz marc.
 24 *meno f*
 25 *cresc. ff*
 26 *fp*

Musical score for Viola, measures 1-16. The score is in 3/4 time and features various dynamics and articulations.

Measures 1-2: *f* > *mf*, *sfz*, *f*, *ff*, *meno f*.

Measure 3: *passionato*, *ff*, *sfz*.

Measure 4: *rit.*, *a tempo*, *p* < *cresc.*, *sfz*, *dolce*.

Measure 5: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 6: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 7: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 8: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 9: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 10: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 11: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 12: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 13: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 14: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 15: *p*, *dim.*, *pp*, *p*, *sfz p*.

Measure 16: *p*, *dim.*, *pp*, *p*, *sfz p*.

II.

Adagio religioso.

Musical score for Viola, measures 1-8. The score is in 3/4 time and features various dynamics and articulations.

Measures 1-2: *p*, *p*, *p*, *fz*, *pp dolce ss.*.

Measure 3: *p*, *p*, *fz*, *mf*, *f*.

Measure 4: *1*, *espress.*, *ff*, *dim.*, *p*, *pp*, *1*, *1*, *4*, *2*, *V.I.*, *5*, *p*.

Measure 5: *3*, *p*, *espress.*, *dolce*, *poco*, *pp*.

Measure 6: *molto p ma espress.*, *cresc. molto pp subito*, *poco espress.*, *cresc.*.

Measure 7: *5*, *pizz.*, *arco*, *f*, *dim.*, *p*, *p*, *espr. cresc.*, *cresc.*.

Measure 8: *6*, *1*, *p*, *pp*, *p*, *espr. cresc.*, *cresc.*.

Measure 9: *7*, *mp sub.*, *cresc.*.

Measure 10: *cresc. sempre*, *ff*, *fz*.

Measure 11: *8*, *f*, *mf*, *sfz*, *mf*, *sfz*, *f*, *molto cresc.*.

Measure 12: *8*, *f*, *mf*, *sfz*, *mf*, *sfz*, *f*, *molto cresc.*.

Measure 13: *8*, *f*, *mf*, *sfz*, *mf*, *sfz*, *f*, *molto cresc.*.

Measure 14: *8*, *f*, *mf*, *sfz*, *mf*, *sfz*, *f*, *molto cresc.*.

Measure 15: *8*, *f*, *mf*, *sfz*, *mf*, *sfz*, *f*, *molto cresc.*.

Measure 16: *8*, *f*, *mf*, *sfz*, *mf*, *sfz*, *f*, *molto cresc.*.

pp *molto p, ma espress.* pp *con sord.*

molto p ma espress. mf *cresc.*

dim. pp *dolce*

p *sempre pp e misterioso*

morendo pp

III. Scherzo.

f *<sfz* p

sfp

1 p *sfz* cresc.

2 f fpp pp

3 f

IV. Finale.

Allegro con fuoco. 1 2 2 rit. f sfz f ff

a tempo pp

1 1

pizz. marc. arco mf cresc.

poco cresc. cresc.

2 1 ff ff pesante

a tempo ff

3 ff *trm* *trm* 3 3

ff *trm* *trm* 4 meno f

fp sfp

5 sfz meno f

6 1 f p sfz p sfz

29 *p sfz* *cresc.* *f* *fpp*

30 *pp*

31 *f* *f* *cresc.* *ff*

32 *sfz*

33 *ff* *pp*

34 *f* *f* *f*

35 Solo *espress.*

p

pp *mp cresc.* *mf*

f *ffz* *sfz* *ff* *ff*

cresc. *ff*

4

5 *sfz* *pp*

6 *f* *f* *V. I.* *3*

f *p spiccato*

Solo *espress.*

7 *p*

pp

8 *mp cresc.* *mf* *f* *ff*

sfz *ff* *ff*

Listesso tempo. *1* *3*

pizz. *f* 1 *mf* *p*
 9 *p* arco *pp*
 10 pizz. *p*
 11 arco *pp*
 pizz. *p* *cresc.*
 12 arco *mf* 13 *cresc.* 1 *ffz*
 14 *p* *cresc.* *marc.* *ff* 1 *p* *cresc.*
 4 *ff* *f* *ten.* *ten.* 15 *dim.*
poco rit. (enh.) 16 *a tempo* *p* *espress.*
p *mf* *dim.*
 17 *cresc.* *p*
 18 *rit.* *pp*
a tempo, ma più animato
pp

19 *fp* *pp* 20 *fp* *pp*
 21 *fp* *pp*
 22 *fz* *f* *fz* 2
 23 *f* *sfz* 2 *f* *sfz* 24 *f* *f*
 25 *ffz* *ff*
 Tempo I. 1 2 *psfz*
 26 *mf* *cresc.* *ff*
 27 *ff* *fp*
sfz
 28

37

p sfz accelerando poco a poco dolce pp

cresc. p sub.

38 *a tempo sfz mp*

poco cresc.

39 *f cresc. sempre*

40 *sfz sempre f dim. p poco a poco cresc.*

41 *ffz p*

42 *p marc. marc. f*

43 *p sub. f sfz marc. sfz rsfz sfz meno f cresc. poco a poco*

a tempo ff marc. ff marc.

44

45

46

poco stringendo molto animato f cresc. sfz sfz

Violoncello. Klavírní kvintet.

Allegro energico.

I.

Josef Suk, op. 8.
(1893/1915)

1 *f*

cresc. sfz p espress.

mf p pp pizz.

arco f ff

8

3 ff

4 pizz. p pp

arco dim. rit. a tempo pizz. f p

Violoncello.

arco pizz. arco Solo. 5 2

cresc. poco largamente poco string. al a tempo cresc. molto dim. pp

pp cresc. cresc. cresc. molto dim. pp

pp cresc. cresc. cresc. sempre cresc.

1 marc. f sempre f

sfz sempre più f

9 sfz ff poco string.

Molto animato e marcatissimo. più animato 10 5 3

1 ff sfz secco 1 sfz sfz sfz sfz sfz sfz poco string.

Tempo I. 11

f 4 5 p 6 7 p

poco più animato pizz. marc. ten. ten. 12 1

sfz sfz f mf marc. mf

Violoncello.

32 ff poco a poco animando

1 ff

1 ff poco dim. sempre decresc.

poco sosten. a tempo pizz. pp

33 pp sempre poco

34 più sempre pp

arco 35

poco tranquillo 36 1

p dim.

V.I. *ff* *sfz marc. tuss. sfz* *cresc.* 24

25 *ff*

26 *fp* *cresc.*

27 *ff* *p espr.* *ff* *p*

28 *fz* *p* *cresc.*

29 *f sempre* *f*

poco sosten.

a tempo non troppo presto pizz. *arco* 30 *mf marc.* *p*

cresc. *sfz* *mf marc.* *p*

31 *molto*

f *cresc.* *ff*

13 *ff marc. tuss.* *pp*

14 *cresc.* *f marc.* *cresc.* *ff marc.*

15 *trm* *trm* *trm*

16 *marc.* *sempre ff*

17 *sempre ff*

18 *ff*

dim. *pizz.* *pochettino più tranquillo* 19 *marc.* *mp dim.*

a tempo (Tempo I) *pizz.* *arco* 20 *dolce*

Violoncello.

poco largam. *poco string.* *al a tempo*

f *pp* *pp*

pp *pp* *pp*

mf poco rit. *dim. p*

mp *poco a poco* *mf acceler.* *sempre cresc.*

Più animato. *marc.* *f* *più f*

sfz *23 sempre più f*

sfz *poco*

Più animato. *secco* *24* *sfz* *sfz* *sfz* *ff*

string. *1* *a tempo* *2*

poco pesante *poco string.* *p (sempre animato)* *cresc.*

25 *f marc.* *sempre f* *cresc.*

Largamente e pesante. *sempre* *poco string.* *ff*

più pesante *sfz* *sf*

Violoncello.

16 *poco a poco cresc.* *dim. p*

17 *ffz p*

18 *p ma poco marc.* *pp* *f marc.*

19 *p subito* *f* *sfz*

20 *poco più pesante* *sfz* *sfz meno f acceler. cresc. poco a poco* *a tempo* *sfz* *rsfz*

21 *ff* *sfz* *sfz* *pizz.* *dim. poco*

22 *3* *arco marc.* *mp* *mp*

23 *tranquillo* *pp* *poco stringendo* *un poco più animato* *fz* *poco a poco cresc.*

appassionato

sfz *sfz* *mf* *espress.*

rit. *a tempo* *cresc.* *sfp* *dolce* *10* *1*

p *sfzp* *dim.* *pp* *dolce*

11 *pp* *cresc.*

12 *13* *p subito* *mp*

14 *poco cresc.*

15 *f cresc. sempre*

sfz *sempre f*

II.

Adagio (Religioso).

p *p* *p*

fz *pp dolciss.* *p* *p*

p *fz* *mf* *f* *ff* *pizz.* *p*

Solo. *espress.*

2 pizz. *p* *p*

3 arco *p* *poco espress.* *molto p*

4 pizz. *poco cresc.* *pp* *cresc.*

5 arco *dim.* *p* *molto p*

fz

6 *p espress.* *cresc.* *mp sub.* *cresc.* *cresc.* *sempre* *ff fz* *passionato* *f* *mf* *sfz* *fz* *sfz* *f molto cresc. sfz* *a tempo* *f* *ff molto espress.* *dim.* *p* *dim.* *molto p ma espress.* *poco* *pp* *con sord.* *molto p ma espr.* *arco* *pp* *dim.* *cresc.* *dim.* *pp* *pizz.* *sord.* *1* *1* *10* *sempre pp e* *misterioso* *morendo*

III. Scherzo.

Presto. *f* *pizz.* *p ma marc.* *f* *p*

pp *poco cresc.* *mf* *a tempo* *ff* *ff* *ff* *meno f* *meno f* *meno f* *f p* *sf p* *sfz* *f* *sfz p* *ff* *sfz* *meno f* *ff*

Violoncello score for measures 31-35. The music is in bass clef with a key signature of two flats. Measure 31 starts with a forte (*f*) dynamic and a crescendo (*cresc.*). Measure 32 features a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 33 includes a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 34 has a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 35 is marked with a piano (*p*) dynamic and includes a Viola section starting at measure 5.

IV. Finale.

Allegro con fuoco.

Violoncello score for measures 1-2 of the IV. Finale. The music is in bass clef with a key signature of two flats. Measure 1 starts with a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 2 features a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. The tempo is marked *a tempo* and the dynamic is *pp*.

Violoncello score for measures 1-7. The music is in bass clef with a key signature of two flats. Measure 1 starts with a piano (*p*) dynamic and a sforzando (*sfz*) accent. Measure 2 features a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 3 includes a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 4 has a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 5 is marked with a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 6 features a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. Measure 7 includes a fortissimo (*ff*) dynamic and a sforzando (*sfz*) accent. The tempo is marked *Listesso tempo.* and the dynamic is *pp*.

mf
 pizz.
 p
 arco
 p
 pp
 p
 pizz.
 arco
 pp
 11
 pizz.
 p
 pizz.
 12
 mf
 cresc.
 sfz
 1
 arco
 p
 cresc.
 marc.
 ff
 14
 p
 cresc.
 4
 ff
 f
 ten.
 ten.
 15
 sfz
 dim.
 pizz.
 poco rit.
 f marc.
 dim.
 16 a tempo arco
 p
 17
 p
 pp
 18
 p
 pp
 rit.
 pp
 a tempo, ma più animato
 pp
 19
 fp
 p
 20
 fp
 pp

21
 fp
 pp
 22
 fz
 f
 fz
 2
 2
 23
 f
 sfz
 2
 24
 f
 f
 25
 ffz
 1
 2
 6
 Tempo I.
 ff
 p
 26
 mf
 cresc.
 3
 27
 ff
 f
 pizz.
 p
 fz ma marc.
 fp
 28
 arco
 p sfz
 29
 cresc.
 f
 fpp
 30
 sfz
 pp
 fz

Josef Suk (1874-1935) was a Czech violinist and composer who entered the Prague Conservatory at the age of eleven and after graduation studied composition with Dvorak, becoming his favourite pupil and in due course his son-in-law. In 1892 with three friends from the Conservatory he founded the Bohemian String Quartet which quickly became and for 30 years remained one of the leading quartets in Europe. The following year he wrote this piano quintet which brought him great success but it was not until 1915 that it was published, with a dedication to Brahms, with some revisions reflecting no doubt his experience as a professional quartet player.

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S U K

Piano Quintet in G minor Op.8

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